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Re-Illustrating Multimodal Texts as Translation: Hebrew Comic Books *Uri Cadduri* and *Mr. Fibber, the Storyteller*

Rachel Weissbrod
(Bar Ilan University, Israel)

Ayelet Kohn
(Hadassah Academic College, Israel)

Introduction

Multimodal texts, which combine different sign systems, pose a unique translation challenge, because the replacement of one component—whether words, music or illustrations—influences the work as a whole (Cattrysse, “Multimedia and Translation”; Gambier; O’Sullivan; Borodo). This article deals with multimodal texts in which the component that has been replaced is the illustrations. Rather than replacing “word for word” as in “translation proper” (Jakobson, “On Linguistic Aspects of Translation”), the illustrators—acting like translators—replaced image for image. This yielded new artistic creations even though the original linguistic material was retained. The case study under discussion comprises two Hebrew comic books: *Uri Cadduri* and *Mar Guzmai ha-Badai* [*Mr. Fibber, the Storyteller*]. Both were originally created by the poet Leah Goldberg (1911–70) and the illustrator Arie Navon (1909–96), and published in the children’s magazine *Davar li-Yeladim* in the 1930s and 1940s, the first *Uri Cadduri* strip appearing in September 1937 and the first *Mr. Fibber* story in December 1945. Navon designed *Uri Cadduri* as a series of comic strips, and Goldberg added rhymes to the visual narratives. In *Mr. Fibber*, the creative process was reversed; Goldberg wrote it as a series of stories, and Navon created a single illustration for each one. *Uri Cadduri* also appeared in book format in 1983, and *Mr. Fibber* in 1977.

In 2013, both works were republished as comic books. In the new editions, Goldberg’s original text—which was rhymed, and combined spoken and literary language, in keeping with the dictates of her time—was retained, but Navon’s illustrations were replaced by new ones, produced by the illustrators Rutu Modan (*Uri Cadduri*) and Yirmi Pinkus (*Mr. Fibber*).¹ The two recently published books fit into the category of intrasemiotic translation, which takes place between two

¹We thank the owners of copyrighted materials for the permission to include them in this article: Hakibbutz Hameuchad (Leah Goldberg’s rhymes), David Navon (Arie Navon’s illustrations), Rutu Modan and Yirmi Pinkus.

sign-systems of the same basic type, e.g., verbal or visual (Toury, “Translation” 1115, based on Jakobson, “On Linguistic Aspects of Translation”). An alternative term is “intramodal translation” (Kaindl, “Multimodality and Translation” 261). This category includes intralingual translation, a translation mode that has already been acknowledged in Translation Studies as part of the general concept of “translation” (Even-Zohar, “Translation and Transfer”; Weissbrod, “From Translation to Transfer”; Göpferich; Zethsen). Special attention has been given to intralingual translation between two chronological layers of the same language (Karas). In our case too, the translation took place within one and the same culture, reflecting the desire to keep alive the works of canonised writers, while at the same time responding to cultural and artistic changes. However, in our case study the semi-otic signs that have been replaced are images rather than words, the texts under consideration are multimodal, and the replacement of one component of necessity affects the whole. By delving into this complex case study we hope to promote the understanding of intrasemiotic, inter-temporal translation of multimodal texts.

Multimodality has been described by Kress and van Leeuwen as “the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined” (*Multimodal Discourse* 20). The multimodal texts we are dealing with here are comics, which have been defined as follows:

Comics are narrative forms in which the story is told in a series of at least two separate pictures. The individual pictures provide contexts for one another, thus distinguishing comics from single-frame cartoons. Comics involve linguistic, typographic, and pictorial signs and combinations of signs as well as a number of specific components such as speech bubbles, speed lines, onomatopoeia, etc., which serve particular functions. The form and use of these elements are subject to culture-specific conventions. (Kaindl, “Thump, Whizz, Poom” 264)

The books under consideration only partly conform to this general definition. In line with the postmodern tendency to fuse genres and the artistic profile of the illustrators Modan and Pinkus in particular, they combine the traditional features of comics with those of the graphic novel (see Eisner). They are also alike in that they are intended for children, but in keeping with children’s literature in general (see Shavit), they also address adult readers. Thus the transformation of the original versions of *Uri Cadduri* and *Mr. Fibber* into the new ones provides an opportunity to examine continuity and changes in genre conventions and in the linguistic, artistic and educational norms operating in children’s literature, as well as the culture in general.

Aside from these similarities, the two books under discussion differ not only in each illustrator’s artistic style, but also in the way they acknowledge their debt to the previous illustrator, Navon. In dealing with this difference, we use the distinction between *attributed intertextuality*, in which the existence of a previous text is stated explicitly, and *non-attributed intertextuality*, in which it is implicit (Fairclough). This division is particularly complex when the works under consideration

are multimodal, combining illustrations and verbal text. Further complexity is due to the fact that in each of the two works, there are other sets of relations beyond the relationship with the source. With these theoretical issues in mind, this article will examine Goldberg's rhymes and Navon's illustrations in their historical and cultural context, and the way they collaborate and interrelate, scrutinising the new illustrations, their relations with the original ones and how they in turn combine with Goldberg's rhymes. In dealing with these topics we analyse typical features of comics such as subversion and nostalgia, fantasy, absurdity, nonsense and humour. By tracing "translational shifts" (Toury, *Descriptive Translation Studies*), we hope to discover the nature of the translational equivalence between the new and old versions, and support the claim (made for example by Gambier; Zabala; Kaindl and Oittinen; Kaindl, "Multimodality and Translation") that translation is not always, nor necessarily, the transfer of linguistic signs.

***Davar li-Yeladim*, Universalism and Non-Conformism**

Davar li-Yeladim, the children's weekly magazine in which *Uri Cadduri* and *Mr. Fibber* were first published, was established in 1936 as a supplement to the newspaper *Davar*, the organ of the Israeli Labour party.² Dominating the field of Hebrew children's magazines at least until the mid-1940s, it attracted Hebrew writers, poets and illustrators, many of whom went on to become leading artists and literary figures. Despite its political affiliation, the magazine did not serve as a vehicle of Labour ideology. According to Yael Darr, it strove to cultivate the young readers' literary sensitivities, and the freedom to experiment with new literary forms was part of its agenda (110–12, 117–27). The texts published were meant to provide entertainment and not just to educate according to the "right" values. Humour, nonsense and even ideologically provocative texts were welcome. The last page of each issue in particular was devoted to light reading: fun quizzes, humorous trivia, and comic strips (112). The humorous and light-hearted *Uri Cadduri* and *Mr. Fibber*, which appeared on this last page, reflect the tone of the magazine.

Goldberg, a prominent figure in the literary sphere, wrote for both adults and children. Her works for adults included poetry, drama and prose fiction. In addition, she was a translator and a literary critic, and taught comparative literature at the Hebrew University of Jerusalem. Her poems and stories for children became part of the Israeli canon, and some of them are still very popular today. This is probably due not just to their aesthetic value but also to the humanist, universalist ideas inherent in them, such as the acceptance of the other and the denunciation of racial discrimination, in the rhymed story *Dira le-Haskir* [*Apartment to Rent*], first published in 1948. Following her immigration to Palestine in 1935, Goldberg joined the group of modernist poets led by figures such as Avraham Shlonsky and Natan Alterman. During the 1920s and 1930s, these poets supported the autonomy of literature and published universally-oriented poetry, which did not abide by local

²The word *davar* has multiple meanings: an object, an occurrence, an utterance; *li-yeladim* means "for children".

ideological dictates (Kronfeld). A belief in literary freedom also characterised her work for children. Some of Goldberg's poems strayed remarkably from the Labour ideology that was dominant in the pre-state era. As a leading figure in *Davar li-Yeladim*, Goldberg represented and encouraged this freedom. A famous example is the poem "Erev mul ha-Gil'ad" ["An Evening Facing the Gil'ad"] in which a mother sheep weeps for her lost lamb, which eventually finds its way back home to spend the night with its loving mother. The poem, which was first published in *Davar li-Yeladim* in 1938 and became a popular song lyric, is often interpreted as a critique of the kibbutz way of life, where children used to sleep in communal children's homes and not with their families (Darr 217–18).

Navon, like Goldberg, was a multidisciplinary artist who addressed his works to both adults and children. As a painter and a teacher in various art schools, he was famous for his portraits of public figures, authors, actors and artists. In the world of theatre, he was an acclaimed set designer. His political caricatures were published in *Davar* and other newspapers. In addition, he illustrated children's books and drew comics, including *Uri Moori*, *Uri Cadduri*'s predecessor. The works he published in *Davar li-Yeladim* reflected his minimalist approach that emphasised the characters' main unique features, while presenting them as universal human types. When he collaborated with Goldberg, as in the works under discussion, he shared her preference for humour and artistic values over Labour ideology. In illustrating the poem mentioned above, for example, he drew the little lamb sleeping in the pen next to its mother, in defiance of contemporary kibbutz norms (Darr 217).

Goldberg's Rhymes, Navon's Illustrations, and Their Interrelation

As works published in serial form in a weekly magazine, *Uri Cadduri* and *Mr. Fibber* addressed a permanent audience that anticipated the publication of each new issue and became involved in an ongoing relationship with the characters. This made it possible to gradually develop the figures of Uri Cadduri—a boy who is always coming up with hilarious ideas about how to tackle everyday problems—and Mr. Fibber—a funny person who tells entertaining stories of doubtful veracity. The text accompanying the illustrations—whether added to them, as in the case of *Uri Cadduri*, or pre-existing, as in the case of *Mr. Fibber*—was always rhymed. The decision to use rhymes was not accidental. Rhyming used to be a dominant norm in Hebrew children's literature, reflecting its dependence on Russian culture (Even-Zohar, "Russian and Hebrew"). Under the influence of the Russian poet Korney Chukovsky, Hebrew writers believed that exposing children to rhyme was vital to their language development. It was to help them learn their native language in a fun way and encouraged them to experiment with it themselves (Neugarten). The norm dictating rhyming also applied to the characters' names. A typical example is the Hebrew translations of *Der Struwwelpeter* by Heinrich Hoffmann: though the protagonist's German name does not contain rhymes, in the Hebrew translations his proper name rhymes with the adjective describing him: he becomes *Yehoshu'a ha-Paru'a*—"uncombed", but also "wild", *Yehoshua*—and *Yiftakh ha-Melukhlakh*,

“dirty Yiftakh”. In the works under discussion, the protagonists’ names rhyme too: *Mar* [“mister”] *Guzmai ha-Badai*—literally: “one who exaggerates and tells lies”—and *Uri Cadduri*, the popular name of an insect that curls into a ball to protect itself.

The name *Uri* has significance which transcends the rhyming. Originating in the Hebrew Bible, it literally means “my fire” or “my blaze”; it also connotes light, which is the meaning of the Hebrew word *or* that is similar to the *Ur-* of *Uri*. Moreover, in Hebrew literary tradition, the name *Uri* was often given to the ultimate Sabra, the native-born Israeli who was supposed to replace the diaspora Jew (Almog 92). One can sketch an imaginary line of Uris stretching from Rachel Bluwstein’s poem “Akara” [“Childless”] of 1928, in which Uri is the child yearned for, to Uri the brave fighter in the novels *He Walked through the Fields* by Moshe Shamir of 1947, and *Uri* by Esther Streit-Wurzel of 1969. By naming their protagonist Uri and portraying him as a resourceful and sometimes mischievous boy, as befitted the figure of the Sabra, Navon and Goldberg were taking part in this emerging tradition. However, their Uri did not look like a typical Sabra. In addition to being plump, he wore glasses, the identifying mark of the Jewish intellectual. Uri’s ideas, such as hanging himself on the clothesline to dry, also allude in a funny way to Jewish intellectualism, and often seem to parody the idea of the Jewish genius. A plump boy and a bespectacled intellectual were two of the characters in *Hasamba*, Yigal Mosenzon’s popular series of books, starting from 1949, which narrated the adventures of a group of children fighting against their country’s enemies. As opposed to Uri Cadduri, however, they were not central figures, and the group’s leader was a typical Sabra. This difference in itself signals that Navon and Goldberg strayed from conventions that were taking shape during the first half of the twentieth century.

The comic’s depiction of Uri is connected to other deviations from the mainstream. Under the cover of light entertainment for children, Navon and Goldberg collaborated in subtly undermining contemporary educational and national values. One striking example is the story about Uri Cadduri’s trip to Galilee. On the face of it, his outing is in line with Zionist values, since Zionist education considered touring the country a good way to become familiar with it and claim ownership over it (Almog 164). It is noteworthy that Uri plans to go to Tel Hai, a settlement that symbolises Jewish heroism: in 1920 Joseph Trumpeldor, a mythical hero in the history of Zionism, died while defending the place; he was commemorated in patriotic lyrics, and for many years Israeli schools used to hold a memorial day in his honour. On the linguistic level, Goldberg used a biblical grammatical form, “ha-Galila”, rather than “la-Galil” (both mean: “to Galilee”). In this way she linked the story about Uri with a famous Zionist song, “El Yivne ha-Galila” [“God will build Galilee”]. The use of Zionist language can also be discerned in the collocation “la-alot le-Tel Hai” [“to go up to Tel Hai”], which is a charged expression and not just a statement of geographical fact. Yet Navon and Goldberg humorously subverted the educational value that they had evoked by showing Uri taking a trip only on a large map of the country (Fig. 1). This is a parodic distortion of the idea of tour-

ing the country and visiting Tel Hai. Given their European backgrounds, Navon and Goldberg's challenging of contemporary educational values may have been influenced by anti-didactic, illustrated children's books such as *Max und Moritz* by Wilhelm Busch. Compared with the latter, their narratives were milder and less brutal, and the child they portrayed was more innocent than his German counterparts, in line with literary norms reflecting the contemporaneous conception of children and childhood (Shavit). However, it is significant that they did not hesitate to undermine national values, the cornerstone of education at that time.



Figure 1: Uri taking a trip on a large map

Modan, Pinkus and the Rationale behind Re-Illustration

The new *Uri Cadduri* and *Mr. Fibber*, published in 2013 by Noah Library, are the initiative of Rutu Modan (born 1966) and Yirmi Pinkus (born 1966), two prominent Israeli illustrators and writers. Like Navon, both are interdisciplinary artists whose work combines painting and writing. In addition to comics, Modan has published graphic novels, and Pinkus has written fiction, illustrating the covers of his own books. In 1995 they founded Actus Tragicus, a group of artists who strive to create alternative comics and experimental art that is not fettered by the dictates of commercial publishers. Internationally oriented, the group has published books in English which have garnered critical acclaim both in Israel and abroad. Of the works under discussion, this orientation is particularly apparent in Modan's *Uri Cadduri*.

In *Uri Cadduri* and *Mr. Fibber*, Modan and Pinkus applied their experience and artistic worldview to the work of another author. Modan chose to re-illustrate seven

comic strips in which Uri Cadduri dries himself after walking in the rain, washes his clothes, goes fishing, measures his height, shortens the legs of a chair, takes a train, and goes on a trip. Pinkus illustrated three stories: Mr. Fibber dives into a bottle of lemonade, takes a train whose locomotive is a huge dog, and captures the sun. In terms of their overall page design, the source and the reworking are alike: in *Uri Cadduri*, the verbal text has been divided into rhyming couplets and placed under the pictures as in the original. With a similar layout, *Mr. Fibber* reflects the artists' decision to reconstruct the original stories as comics. In both cases, the division of the written text into small segments corresponds to the division of the visual component into panels, and the result is a succession of short, rhythmical content units. There are no speech balloons so that the new books look like graphic novels—a genre in which the pictures and the storytelling are balanced and neither one is “subservient or simply used to illustrate the other” (Hammond 38).

Modan's and Pinkus's decisions to re-illustrate the comics rather than update the text raises some questions. As a language which is rooted in the ancient past and constantly adapts itself to the modern world, Hebrew changes rapidly, and the norms governing its use in adult and children's literature change too. In the field of translation, this motivates the frequent re-translation of works that were translated in the past, all the more so in the case of children's literature (Du-Nour). The children's story *Der Struwwelpeter*, for example, was translated into Hebrew three times; while the original illustrations were retained, or replaced by similar ones, the written text was created anew for each translation, in accordance with contemporary norms (Weissbrod, *Lo al ha-Mila Levada* 164–67). Original works too are sometimes rewritten using more modern language: one famous example is the children's novel *Shemonah be-Ikvot Ekhad* [Eight in Pursuit of One] by Yemima Avidar-Tchernovitz, first published in 1945, where the author republished the book in 1996, revising its style. Even the Bible has been rewritten in contemporary Hebrew (Ahuvia).

Goldberg's rhymes, composed in the 1930s and 1940s, reflect the language of those years and can pose a problem for today's young readers. Even the title *Mar Guzmai ha-Badai* is problematic because the words *guzmai* [“one who exaggerates”] and *badai* [“one who invents stories”] are archaic. The decision to republish Goldberg's rhymes despite the difficulties that they raise may have been triggered by the status of many of her works, which are considered classics. Her collected poems for children, *Ma Osot ha-Ayalot?* [What Do the Does Do?], as well as the picture book *Aye Pluto?* [Where is Pluto?] and the prose works *Ha-Mefuzar mi-Kefar Azar* [The Absent-Minded Guy from Kefar Azar] and *Dira le-Haskir* [An Apartment to Rent] are issued time and again for every new generation. Unlike these works, *Uri Cadduri* and *Mr. Fibber* have long been forgotten. As to the language barrier, Modan and Pinkus argued that compared to that of her contemporaries, Goldberg's language was modern and easy to follow (Sa'ar). Moreover, they maintained that comics facilitate reading because children can deduce the stories from the illustrations (Anderman; Sa'ar).

The Re-Illustrated Works: Fantasy, Absurdity, Humour and Nostalgia

Michał Borodo notes that in translating comics, text and image “may be linked by the relationship of extension, in which case the text goes beyond what the image represents, adding new information with regard to the visual” (2). In the works under discussion, the opposite takes place: the new images add information to the original written text. They are rich in visual details and subplots, which thicken the original plot, adding elements of fantasy, absurdity, nonsense and humour which are typical of comics (McCloud; Duncan and Smith; Miodrag; Fisher and Fisher). Comics “intimate that anything is possible. They dramatize the unpredictable nature of things” (Fisher and Fisher 2). The world that they create is “another realm” (McCloud 36), in which the breaking of the laws of nature is the norm. This conception is manifested in such conventions as visualising the invisible, which when discerned in the works under discussion help us identify them as comic books. Modan signals to the readers that Uri has an idea which will be revealed in the next panel (as in Hebrew texts, the order of the panels in Hebrew comics is from right to left), by adding a question mark and an exclamation mark over his head (Fig. 2), and when Mr. Fibber whistles, musical notes erupt from his mouth (Fig. 3).



Figure 2: Uri has an idea

In this world of comics, dream and fantasy are blended with reality, so that the details shown can belong to both at one and the same time; an ambiguity that was introduced to children’s literature by Lewis Carroll in the 19th century (Shavit 83). When Mr. Fibber travels on a train, the landscape he sees through the window changes rapidly. Successive panels show the Mexican pyramids, snowcapped mountains, a realistic modern city, and a shoal of flying fish (Fig. 4). Though the last panel may be a dream since the character is shown with his eyes closed, its



Figure 3: Mr. Fibber whistling

placement just after the picture of the realistic city puts them on an equal footing. The presence of the real in the midst of the unreal is highlighted by the view of the city. It could be any city, but at the same time it can easily be identified as Bauhaus-inspired Tel Aviv, where Pinkus lives today, and Goldberg and Navon also lived and worked.



Figure 4: Mr. Fibber traveling on a train

Pinkus creates a dreamlike world in the way he fragments and reconstructs reality. When Mr. Fibber prepares to go on a trip, Pinkus draws a detailed picture of his room; however, he chooses to split it into two panels, each showing part of the closet and the carpet (Fig. 3). Consequently, each part of the room seems to mirror the other. As in dreams, the world becomes unfamiliar despite the presence of everyday, familiar objects (Freud; Kohn and Weissbrod). The panels present two figures: Mr. Fibber and his companion, a monkey which is a peculiarity in itself. The monkey carries a beach ball that resembles Mr. Fibber's head in shape and size, as well as its position in the panel, which makes it look like his double. This comic interpretation of Freud's idea about the double as a reflection of the self compounds the impression that the world being depicted is fragmented and that its separate parts mirror one another, as in a dream or fantasy.

As can be deduced from the last example, Modan's and Pinkus's additions include humorous elements. In *Mr. Fibber*, the protagonist is represented as a balding, middle-aged man wearing a suit and a hat, bringing to mind a white-collar worker of the 1940s (Hochstadter). His appearance is utterly incongruous with the persona revealed through his fantastic stories, an incongruity which is the basis of humour (Attardo; Veatch). His stories are absurd because they bring together the normal and deviations from what is normally expected. In the first episode, Mr. Fibber accidentally drops a coin into a bottle of lemonade, and when he dives into the bottle to get it back, these ordinary objects become part of a fantastic adventure. In the bottle, he meets a lemon-shaped fish whose fins are, at the same time, the leaves of the lemon. This is a visual pun, which functions by fusing two incongruous meanings in a single form (Koestler 65). Having regained his coin, Mr. Fibber wants to get out, but somehow the bottle has become sealed, and he is locked inside. The cork that seals the bottle is shaped like a cat's head, and in one of the illustrations, the cat winks. This gives the impression that the cork has a life of its own and is responsible for the mischief, which is another deviation from the normal order of things. At this point in the story, the reader is quite likely enjoying the practical joke being played by the cat (a harmless prank in this world of fantasy) and feeling superior to Mr. Fibber, the butt of the joke—a sentiment that is typical of humour (Vandaele 156–59). Despite his predicament, the resourceful Mr. Fibber finds a solution to his problem: he uses a sea horse—another inhabitant of the bottle of lemonade—to push out the cork and leap out of the bottle. Here absurdity combines with nonsense, which according to Jennifer Jeffers is not a lack of sense but rather a different sense that is characteristic of humorous texts (55): humour rejects what we usually accept as logical in favour of an alternative logic. Indeed, in Mr. Fibber's world, using a sea horse to help you jump out of a bottle of lemonade is quite logical. Absurdity, incongruity, nonsense, puns and a feeling of superiority when others experience mishaps are all typical ways of creating humour (Hirsch 543–50).

By enhancing the fantasy and adding humorous elements, Modan and Pinkus are following in the footsteps of Navon and Goldberg; however, both deviated from their sources by creating a nostalgic mood. Nostalgia is manifested first of all in

the very decision to bring *Uri Cadduri* and *Mr. Fibber* back to life. The books are likely to appeal not just to children, but also to the adults who are familiar with the stories and enjoyed them when they were young. As Thierry Groensteen remarks, “comics still have a privileged relationship with childhood because it is in childhood that each of us discovered them and learnt to love them” (11). Adults may recall not only the stories, but also the concrete sensation and odour of the magazines’ printed pages that were part of their childhood. Nostalgia is further manifested in the external design of the books. Rather than adapting to the digital era, they fulfill the conception of the book as a concrete object. They are small and easy to handle, even by young children. The cover is rough so that one can actually feel it: in an interview with Yuval Sa’ar, Modan and Pinkus said that “real” books, unlike digital ones, encourage readers not only to feel them, but also to smell and taste them. The fonts too are old-fashioned and imitate the font in the source texts, but the illustrations play the central role in creating the nostalgic mood. In *Uri Cadduri*, Modan revives the 1930s and 1940s with a detailed representation of the typical clothing and hair styles of that period. This trend can be seen in her other works, such as “The Homecoming”, in which the cultural and historical context is carefully reconstructed. Similarly, Pinkus introduces nostalgia through the world he is portraying: the characters, their outfits, and their surroundings are old-fashioned, thus creating a vintage atmosphere (Hochstadter).

Nostalgia in these comics relates to childhood in general and Israeli childhood in particular. Pinkus imitated children’s scribbles by using colorful pencils and giving dominance to primary colours that are common in products for children and were used in *Mr. Fibber* when it was first published in book format in 1977 (Hochstadter). His illustrations lack depth and shadow, and sometimes have no frame, so that they merge with the white page surrounding them, as if drawn by a child (Hochstadter). In the story about capturing the sun, the monkey carries a bathing suit on a hanger (Fig. 3). According to Marit Ben-Israel, the combination of these two objects resembles in shape and colour a circus tent, one of the emblems of childhood, especially in the past. Mr. Fibber too carries a hanger with a shirt hanging upside down (Fig. 3). Ben-Israel notes that it resembles Noah’s Ark, and more specifically, a type of piggy bank that was once a common object in Israel. By evoking such memories, Pinkus’ comic book, though primarily geared toward children, appeals at the same time to the nostalgia of the adults who read the stories.

Attributed and Non-Attributed Intra- and Intertextuality

Though the two books are similar in size and format, they are different in several respects. To describe these differences, we shall use concepts from the realm of intertextuality. Most noticeably, the texts on the bookcovers are quite different. In the terminology of Fairclough, *Uri Cadduri* is a case of attributed intertextuality, since Navon, the artist who created the original illustrations, is mentioned alongside Goldberg on the cover of the book and in the accompanying paratexts. The text on the cover can be translated as: “Composition by: Arie Navon/Verse by: Leah

Goldberg/Images by: Rutu Modan.” Each member of this trio is equally prominent: Navon is positioned first, and the verb “khiber” [“composed”] alludes to the fact that he is the creator of the narrative and not just the illustrator of a pre-existing story. Goldberg gave the narrative its literary form by creating its rhyming verse; and Modan “tsiyera” [“painted”]—the Hebrew verb that has been chosen presents her as a painter rather than an illustrator and links her with the world of art. In *Mr. Fibber*, on the other hand, we witness non-attributed intertextuality: Goldberg is presented as the writer, Pinkus as the painter, and Navon is not mentioned at all, though his role as the illustrator of the original was acknowledged in critical reviews and interviews (Sa’ar; Ben-Israel; Hochstadter).

The explicit mention of Navon in *Uri Cadduri* is reinforced by a more implicit connection: the first illustration, which appears above a short introduction at the beginning of the book, shows the new Uri drawing a picture of the original character, using the original colours, black against a yellow background (the use of just two colours was probably due to budget constraints at that time). Aside from this homage, however, Modan goes her own way and her two-dimensional colour plates bear little resemblance to Navon’s artistic style. His illustrations seem to have been created in one quick movement. As a caricaturist, he was interested in the essence of the person or object drawn, not in the details, a quality that does not characterise Modan’s *Uri Cadduri*, or her work in general. Another typical feature of Navon the caricaturist is the critical aspect of his illustrations. In *Uri Cadduri*, Modan abandons this element, despite its presence not only in Navon’s works, but also in many comics and graphic novels, including her own (such as *Exit Wounds* and *The Property*).

Rather than relating to Navon, Modan’s illustrations abound in “pictorial allusions” (Kaindl, “Multimodality in the Translation of Humour” 186), which establish a network of intertextual relations with European and US-American art in general, and classic comics in particular. This supports Catrysse’s claim that in multimedia translation, the translated text is modelled on a variety of sources, the original text being only one of them (Catrysse, “Multimedia and Translation” 7, *Descriptive Adaptation Studies* 11). In the new version, Uri is no longer plump and bespectacled. As in other works by Modan, he is drawn like a small adult rather than a child. She approaches Navon in this respect; however, in the original version Uri’s looks were part of the deviation from the convention of the Sabra, whereas Modan adopts an old artistic convention that reflects the conception of childhood before the modern era. Until the seventeenth century, children were not supposed to differ essentially from adults. Artists such as Pieter Bruegel the Elder differentiated children from adults by their height and sometimes by their clothing, but the facial features and expressions of children and adults were the same (Shavit 4–8). By adhering to this convention, Modan creates archetypal characters, who represent the view that childhood and adulthood are parts of one universal human experience.

Placed in a more modern context, the new Uri noticeably resembles Tintin, the character created by the Belgian cartoonist Georges Remi, better known as

Hergé (1907–83) (see Fig. 2). Other allusions connect Modan’s work with the US-American painter and illustrator Norman Rockwell (1894–1978), best known for his *Saturday Evening Post* cover illustrations (Hochstadter). On the cover of *Uri Cadduri*, Uri appears against the background of a huge circle (perhaps a ball), one of Rockwell’s identifying marks (Fig. 5). Rockwell painted calendars for the Boy Scouts of America and in keeping with those images, Uri is drawn as if he were an American boy scout: he wears a scout hat and neck scarf, and holds a trumpet and a flag, familiar symbols of the scouts. Though the artists noted above are not overtly mentioned in the book, the relationship with them dominates the new version.



Figure 5: Cover of *Uri Cadduri*

Intertextual relations with classic comics play a central role in creating the nostalgic mood discussed above. Hochstadter notes that Rockwell’s work symbolises the sentimental Americanism of the 1940s and 1950s. By alluding to his oeuvre, Modan lets this sentimental mood permeate her own work. Yet, by shifting the focus to nostalgia and sentimentalism, she abandons the subversive portrayal of Israeli culture, which was minimised in the first place by selecting from the original series mainly universally-oriented stories (only one of them explicitly takes place in pre-state Israel). By contrast, the source included several strips in which Uri celebrates Jewish holidays such as Purim, blacks out his room during the war, and buys only local products in accordance with Zionist dictates. Obviously, a Tintin-like Uri does not carry the same message as a plump and bespectacled boy bearing a Sabra name. Thus, subtly and implicitly, nostalgia takes the place of the subversive aspect of the original. While both are typical of comics (Duncan and Smith 78, 263), in this case they have changed places.

By contrast, Pinkus seems to be conducting a dialogue with Navon, echoing the latter’s style and at the same time giving expression to his own preferences as an artist. This can be illustrated by the train ride episode. In the original version of

Mr. Fibber, which was constrained by the magazine's limitations of space, Navon had to cope with the challenge of catching the spirit of each story in one single illustration. In the train ride story, he illustrated the absurd situation of a huge dog pulling a train in one rapidly drawn line (Fig. 6). His freehand sketch captures the movement of the train from an external point of view. The train "rides" along the upper line of the story, some of its carriages barely touching the ground, in harmony with the quick movement and humorous mood created by the rhymes. Some of the lines are open-ended or merely hinted at, reflecting the spirit of freedom, the openness and the flexible relations with reality that characterise not only Goldberg's tall tale, but also the genre of comics in general (Blich).

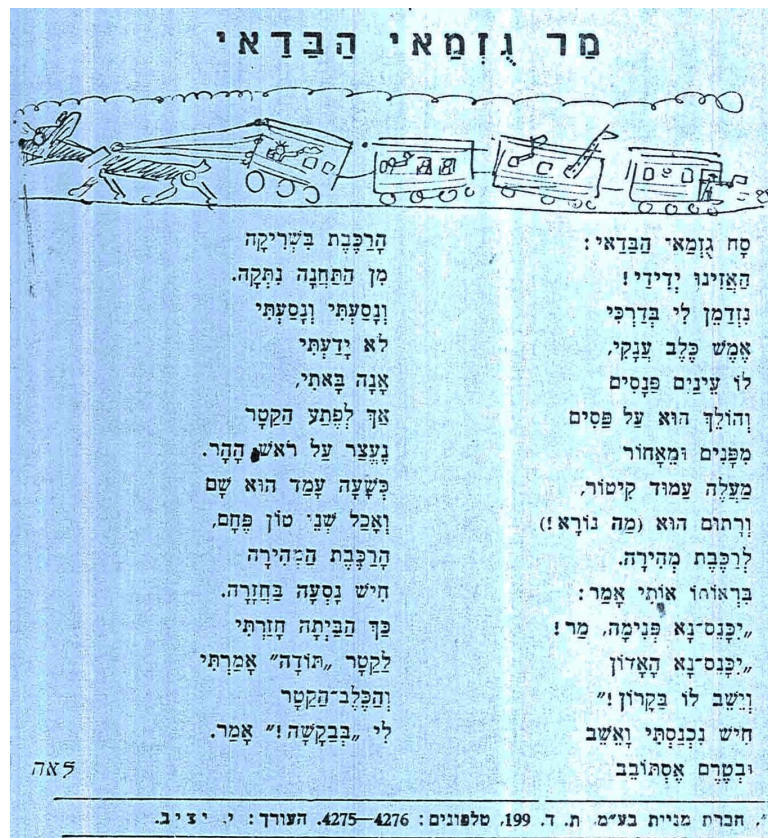


Figure 6: *Mr. Fibber*: the original train ride episode

Pinkus, who had more space at his disposal, retained the emphasis on movement but split the original continuum into separate moments, thus structuring new reading paths for readers (Kress and van Leeuwen, "The (Critical) Analysis"). Taking advantage of the cinema-like capacities of comics, he combined Navon's external point of view with that of Mr. Fibber as a passenger. Thus he made it possible for readers to observe the details of the journey as if through the window of the train (as seen in Fig. 4). Mr. Fibber himself does not appear in Navon's illus-

tration of the train ride episode, yet Pinkus's protagonist, with his huge ball-like head, resembles the creatures that people Navon's caricatures, whose prominent features are emphasised and exaggerated. More concretely, drawing Mr. Fibber as a balding middle-aged man seems to be inspired by the figure Navon drew in other episodes (such as the one in which the hero is trapped in a bottle of lemonade; see Fig. 7). In these respects, Pinkus responds to the original version of Mr. Fibber, so that the non-attributed intertextual relationship with the original illustrations is more substantial than the attributed relationship established by Modan.

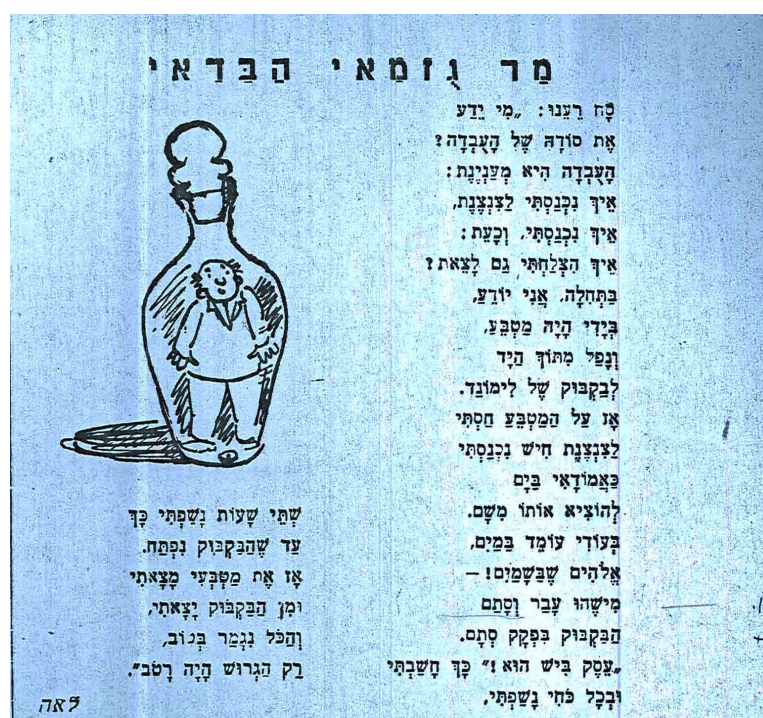


Figure 7: Mr. Fibber trapped in a bottle of lemonade

Pinkus does not merely converse with the original. Like Modan, he establishes a new set of relations, but whereas she puts emphasis on intertextual relations with classic comics, his work is characterised by intratextuality, defined as the interplay within a single text and between texts composed by the same author (Altman; Genette 2007). In line with Pinkus's artistic style, the depiction of the artefacts surrounding Mr. Fibber, such as the carpet in his room and the contents of his closet (Fig. 3), is highly detailed. The details create recurring patterns so that the illustrations call attention to themselves as aesthetic objects (in Jakobson's terminology, they realise the poetic function; see Jakobson, "Closing Statements" 356–57). For example, the same red and white pattern appears on Mr. Fibber's tie, his drinking straw and the tail of the cat-shaped cork; another red and blue pattern links Mr. Fibber's suitcase and the seat on the train. In addition to creating a unique "visual syntax", this repetitive pattern contributes to the interactivity of the illustrations

(Kress and van Leeuwen, *Reading Images*; Jewitt and Oyama): Pinkus seems to be playing a game with his young readers, or listeners, by encouraging them to trace and find the recurring patterns. At the same time, he locates the new *Mr. Fibber* within the domain of his own art—comics and graphic novels, which present a rich world of small details and complex relations between image and text.

Conclusion

By replacing the illustrations, Modan and Pinkus created a whole new set of relations: between the new versions and their sources, between the illustrations and the verbal text, between the works under discussion and other works. In so doing, they merged the old—the printed book as a concept, the formatting, the language, and the aesthetic features of the illustrations, as well as their content—with the new. While children are offered colourful, attractive books that are pleasant to handle and amusing to read or listen to, adults are given a nostalgic reminder of the past, and perhaps of their own childhood.

From the point of view of Translation Studies, the new versions of *Uri Cadduri* and *Mr. Fibber* can be regarded as a case of multimedia translation, in which the translators replace image for image rather than word for word, thus affecting the entire work. As in ‘translation proper’, one can apply the concept of translational equivalence to their work and thus enhance the analogy between various forms of translation. Toury (“Translation”, *Descriptive Translation Studies*) distinguishes between translational equivalence and adequacy. While adequacy is conceived as the closest possible reconstruction of the source, equivalence refers to the actual relations between the source text and the target text. These relations encompass elements or features that have been transferred from the source text to the target text as well as shifts from the source. In the two comic books under consideration, the main elements that have been transferred are the narratives and Goldberg’s rhymes. The shifts are embodied in the new illustrations that collaborate with the original rhymes to create something new. However, *Mr. Fibber* differs from *Uri Cadduri* in that it retains some features of the original illustrations rather than replacing them wholesale. Thus the balance between what has been transferred and what has been shifted is not the same as in *Uri Cadduri*. Metaphorically, both Modan and Pinkus play a game—but whereas Pinkus plays with the work of his predecessor, Modan prefers to play with artists outside Israel. Being an artist with an international reputation, whose graphic novels have been translated and won international prizes, it seems that the appeal of universal messages embedded in *Uri Cadduri* played a role in Modan’s decision to establish intertextual relations with icons of known European and US-American art. Paradoxically, the translation that refrains from mentioning Navon is closer to his original illustrations than the translation which acknowledges its debt. This leads to the conclusion that the actual relationship between texts does not necessarily correspond to the explicit acknowledgment of the act of translation.

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